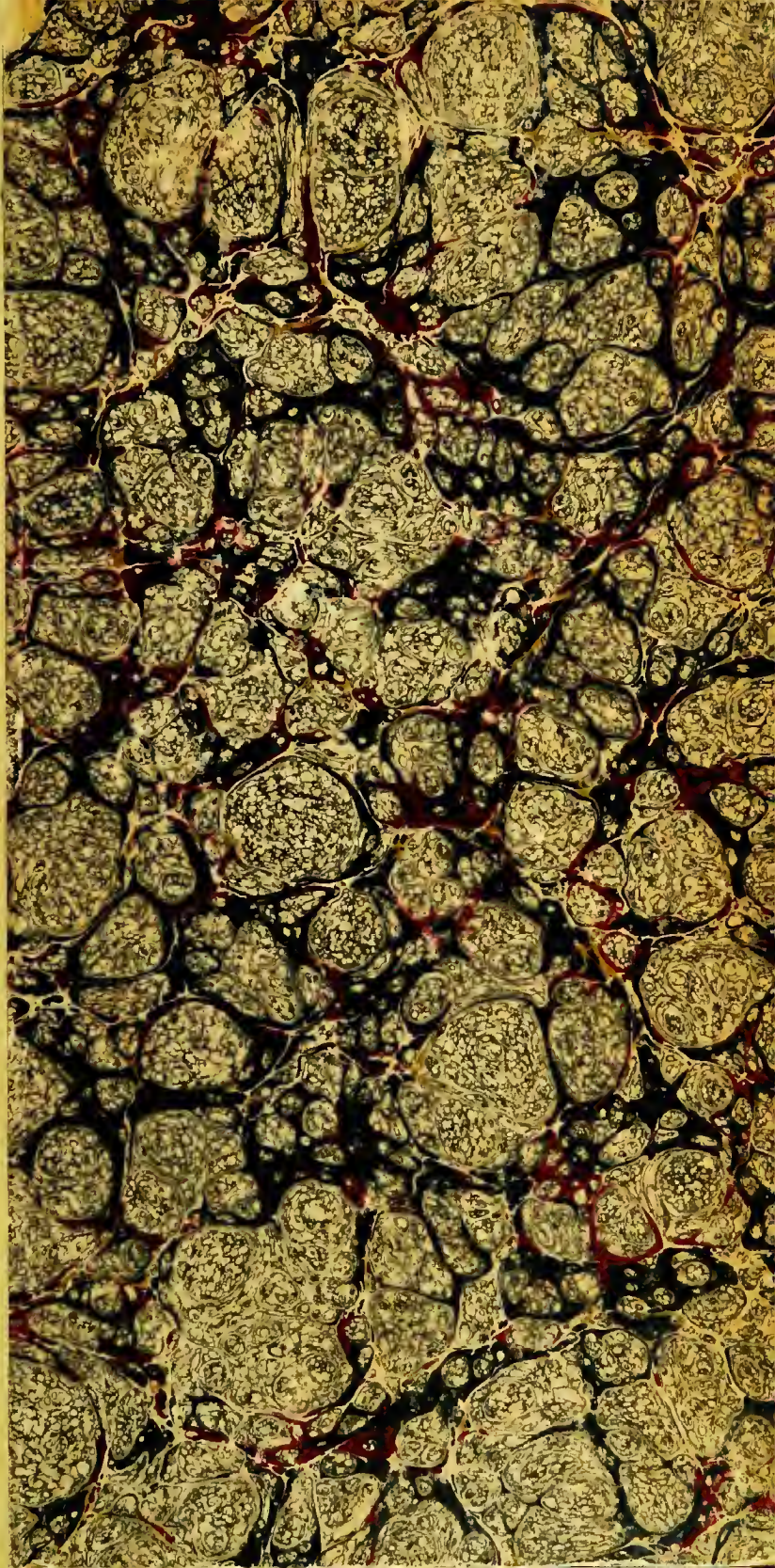


1901.

SYKES. Syllabus of Lectures on the English Novel



PR
64
S98



Cornell University Library
PR 864.S98

Syllabus of a course of six lectures on



3 1924 013 276 872

olin

BOARD OF DIRECTORS

Amuel T. Bodine,
Charles A. Brinley,
Charles E. Bushnell,
Eugene H. Clothier,
John H. Converse,
Walter C. Douglas,
Theodore N. Ely,
Frederick B. Miles,
John Nolan,
Henry S. Pancost,
Francis Rawle,
Isaac Sharpless,
Justin C. Strawbridge,
Frederick H. Sykes,
Stuart Wood.

The American Society
FOR THE
Extension of University Teaching,

111 South Fifteenth Street, Philadelphia.

September 10, 1903.

Mr. George William Harris,

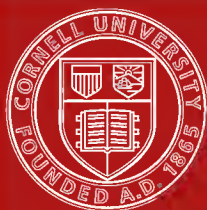
Dear Sir:-

The syllabi published by this Society during the years 1901-1902 and 1902-1903 have just been bound in one volume, principally for the use of libraries. They make a book of 310 pages bound in cloth, and we have a limited number for sale, the regular price being \$2.25 postpaid. A discount of 20% will be allowed to libraries.

Each syllabus contains an outline of the lectures, lists of books recommended for reading and topics for essays. Enclosed is a list of the syllabi included in the new volume, and a sample syllabus is sent under separate cover.

Very truly yours,

Charles D. Atkins



Cornell University
Library

The original of this book is in
the Cornell University Library.

There are no known copyright restrictions in
the United States on the use of the text.

<http://www.archive.org/details/cu31924013276872>

CONTENTS

SERIES L - 1901-1902.

1. Stories as a Mode of Thinking.
Richard G. Moulton, M.A., Ph.D.
2. Shakespeare's Tragedies.
Richard G. Moulton, M.A., Ph.D.
3. Early Colonists in North America.
W. Wallace King, M.A.
4. The Modern English Novel.
Frederick Henry Sykes, M.A., Ph.D.
5. The Development of the Moral Nature.
Earl Barnes, B.A., M.S.
6. The History of Civilization.
Earl Barnes, B.A., M.S.
7. Moral Leaders. Series II: From Erasmus to Tolstoy
Edward Howard Griggs, M.A.
8. The American Revolution.
William H. Mace, Ph.D.
9. National Music: Songs of the People.
Thomas Whitney Surette.

SERIES M - 1902-1903.

1. The Founding of the Nation.
W. Wallace King, M.A.
2. Greece and the Rise of Rome.
Cecil F. Lavell, M.A.
3. Life and Teaching of John Ruskin.
W. Hudson Shaw, M.A.
4. Imperial Rome.
W. Hudson Shaw, M.A.
5. The Philosophy of Plato and its Relation to Modern Life.
Edward Howard Griggs, M.A.
6. The Care and Culture of Children.
Earl Barnes, B.A., M.S.

UNIVERSITY EXTENSION LECTURES

SYLLABUS

OF A

COURSE OF SIX LECTURES

ON

THE MODERN ENGLISH NOVEL

1. Sir Walter Scott: Romanticism.
2. Charles Dickens : Idealism.
3. William Makepeace Thackeray: Realism; The Novel of Manners.
4. George Eliot: Realism; The Psychological Novel.
5. Thomas Hardy: Impressionism; The Problem Novel.
6. Robert Louis Stevenson: Romanticism.

BY

FREDERICK HENRY SYKES, M. A., PH. D.

STAFF LECTURER IN ENGLISH LITERATURE OF THE AMERICAN
SOCIETY FOR THE EXTENSION OF UNIVERSITY TEACHING

Series L. No. 4.

Price, 20 Cents.

Copyright, 1901, by
The American Society for the Extension of University Teaching
111 South Fifteenth Street, Philadelphia, Pa.

D
06

A.203539

The Class.—At the close of each lecture a class will be held for questions and further discussion. All are urged to attend it and to take an active part. The subjects discussed will ordinarily be those arising from the lecture of the same evening. In centres in which no Students' Association (see below) has been formed, the class will afford opportunity for the lecturer to comment on the papers submitted to him.

The Weekly Papers.—Every student has the privilege of writing and sending to the lecturer each week, while the course is in progress, a paper treating any theme from the lists given at the end of each part of the syllabus. The paper should have at the head of the first sheet the name of the writer and the name of the centre. Papers may be addressed to the lecturer, University Extension, 111 South Fifteenth street, Philadelphia.

The Students' Association.—Every lecture centre will be greatly helped in its work by the formation of a club or other body of students and readers desirous of getting the stimulus that working in common affords. This Students' Association will have its own organization and arrange its regular programme, if possible, both before and after as well as during the lecture course. The lecturer will always lend his help in drawing up programmes, and, when the meeting falls on the day of the lecture, will endeavor to attend and take part. Much of the best work of Extension is being done through the Students' Associations.

The Examination.—Those students who have followed the course throughout will be admitted at the close of the lectures to an examination under the direction of the lecturer. Each person who passes the examination successfully will receive from the American Society for the Extension of University Teaching a certificate in testimony thereof.

I. Sir Walter Scott.

"But still the burden of thy minstrelsy
Was Knighthood's dauntless deed, and Beauty's matchless eye."

—Scott, *Lady of the Lake*.

"The big bow-wow strain I can do myself, like any new going, but the exquisite touch which renders ordinary commonplace things and characters interesting, from the truth of the description and the sentiment, is denied to me."

BIOGRAPHICAL DETAILS.—Sir Walter Scott was born in Edinburgh, August 15, 1771, son of Walter Scott, a writer to the signet (attorney), and of Anne Rutherford,—“of ancient Border families on both sides.” Of infirm health in childhood, Scott was given out-of-door life on his grandfather's sheep-farm at Sandy-Knowe, and amused by endless stories of Border life told him by his mother and his aunt. He went to the High School of Edinburgh (1778–1781) where he won reputation as a story-teller. Some months at Kelso familiarized him with romantic scenery. At Kelso he read Percy's *Reliques of Ancient English Poetry*, through which romance got firm hold of him. He attended Edinburgh University (1783–1785) where he devoted himself chiefly to history and romantic literature. He studied law (1786–1792) and was called to the bar. Scott was an active member of clubs and literary societies. He threw himself into the study of German literature, then the fashion, and published translations of Bürger's ballads (1796) and Goethe's *Goetz von Berlichingen* (1799). Twice a year for seven years (1792–1798) he explored Liddesdale in search of picturesque scenery, romantic life, and old-time ballads. This resulted in a collection of old ballads published in 1802–3, *Minstrelsy of the Scottish Border*. In 1805 he developed his ballad literature into metrical romance in *The Lay of the Last Minstrel*. Its wonderful popularity induced Scott to write a series of similar romantic tales in verse—*Marmion*, 1808; *The Lady of the Lake*, 1810; *Rokeby* and *The Bridal of Triermain*, 1813; *The Lord of the Isles*, 1815; *Harold the Dauntless*, 1817. In 1814 he completed and published anonymously his first novel, *Waverley, or 'Tis Sixty Years Since*. This began the “Waverley Novels” by which Scott has shown himself “out and away the king of the romantics.” These novels comprise *Waverley* (1814), *Guy Mannering* (1815), *The Antiquary*, *Black Dwarf*, *Old Mortality* (1816), *Rob Roy*, *Heart of Midlothian* (1818), *Legend of Montrose*, *Bride of Lammermoor* (1819), *Ivanhoe*, *Monastery*, *The Abbot* (1820), *Kenilworth* (1821), *The Pirate*, *Fortunes of Nigel*, *Peveiril of the Peak* (1822), *Quentin Durward* (1823), *St. Ronan's Well*, *Redgauntlet* (1824), *The Betrothed*, *The Talisman* (1825), *Woodstock* (1826), *The Highland Widow*, *The Two Drovers*, *The Sur-*

geon's Daughter (1827), *St. Valentine's Day or The Fair Maid of Perth* (1828), *Anne of Geierstein* (1829), *Count Robert of Paris, Castle Dangerous* (1832).

In 1797 Scott married Charlotte Mary Carpenter; they lived in winter in Edinburgh and in summer in the country at Lasswade. In 1799 Scott was made Sheriff-depute of Selkirkshire, and about 1805 removed to Ashiestiel on the Tweed. He became a partner of Ballantyne the printer, and acted as clerk of the quarter-sessions. The success of his poems gave Scott opportunity to indulge a dream of founding an estate and family. In 1812 he removed to "Abbotsford" (near Melrose) which after twelve years' building cost him £76,000. In 1820 Scott was made a baronet. In 1826 the firm of Ballantyne and Co. failed, leaving Scott liable for £117,000. He set about a manful, heroic effort to pay the debt. In two years he earned £40,000, but the strain was too great; his health failed. He went to the Mediterranean in 1831 and returned home to die on September 21, 1832. He was buried in Dryburgh Abbey.

The authoritative biography of Scott is Lockhart's *Memoirs of the Life of Scott*, which, together with Scott's Journal and Letters, gives a full and faithful record of Scott's life and nature. Briefer accounts are the shorter Lockhart ("Chandos'" series), the articles on Scott in the *Dictionary of National Biography* and *Encyclopædia Britannica*. Palgrave, also, has a memoir prefatory to the "Globe" edition of Scott's poems. Biography and literary estimates are to be found in Hutton's *Scott* ("English Men of Letters" series) and Yonge's *Scott* ("Great Writers" series).

LECTURE OUTLINE.

The Novel in General. The relation of the Novel to life. Aristotle's judgment on poetry is true of fiction generally ("Poetry is a more philosophical and a more excellent thing than history, for poetry is chiefly conversant about general truth, history about particular"). The various forms and methods of fiction—romanticism, idealism, realism—are all valid forms of art, responding to permanent elements in human nature.

The Romantic Novel. Romance is founded in wonder—in interest in the strange, the remote, the dangerous, the mysterious. The elements of romance are largely elements of primitive life and primitive instincts. Our sub-conscious life is the stronghold of those interests and passions and virtues that are the enduring stuff out of which romance is built. For the study of the romantic novel the supreme example is Sir Walter Scott. Mr. Howells' adverse judgment of Scott results from misconception.

Scott's Preparation as a Romantic Novelist. Scott had the birth and breeding of the romantic temperament—of ancient Border families on both sides. He came at the end of the primitive clan-life of the Highland. The scenes of his childhood at Edinburgh, Sandy-Knowe, Kelso, were all romantic. As a child, he was nourished by legends, stories, romantic scenery, collections of ballads and romances. His poetry was all romantic preparation for his novels. Compare one of Scott's metrical romances and one of the Waverley Novels—there is the same choice and handling of background, character, incident, the same intrigue, the same final rounding-up. The novels are distinguished by an impression of life infinitely richer and broader than the poems and by an added vein of realism.

The Waverley Novels. General considerations. The action is the love story—but the action gets its dignity and breadth by the complications of family feud, political differences, or differences of social rank. Scott adopted the conventional hero and heroine, and showed no genius in depicting passion. His greatness lies in depicting the world of action to which the love story gives coherence. Scott's genius serves to display scenes of stirring romantic incident, chivalrous deeds and knightly courtesy amidst the great incidents of history. The historical cast of the Waverley Novels—the reason for this: romance loves the glamour and the halo, hence the inclination of the romantic novel to the past. The distribution of the Waverley Novels in point of time. Scott's greatest work deals with Scottish life of the eighteenth and seventeenth centuries. Scott showed his genius in the romantic background of the stories—castle, abbey ("Gothic romance"); he was the first to use landscape—mountain and seacoast—effectively in the novel. Instances of romantic background in *Waverley*, *Bride of Lammermoor* and *The Pirate*. Scott's genius is marked, too, in the romantic introduction of his characters—illustrations. Scott's genius lies also in incident—his handling of duels and battles, pursuit and escape; his especial delight was to present what in *Quentin Durward* he calls "mountain chivalry," the dignity, grace, courage, loyalty of the poor gentleman. Scott's greatest power in characterization lies, not with his "heroes" and "heroines," but with his older men of action—Rob Roy, Dugald Dalgetty, Dandie Dinmont, Balfour of Burley; also his wilder creatures of superstition, etc., like Meg Merriels and Elspeth of the Craighburnfoot; also in shrewd merchants like Baillie Jarvie, kindly pedants like Dominie Sampson and Monk-barns, Jacobite lairds like Bradwardine, "canny" serving-men like Andrew Fairservice. Handling the life of fishing villages, manor-houses and inns, Scott, for his truth, became almost a novelist of manners.

Scott as Artist. Scott was a great but a very careless and imperfect artist. His stories are not perfect in structure—"I never could lay down a plan—or, having laid it down, I never could adhere to it." Lacking in the perfect evolution of plot, Scott has to untie knots in tedious explanation. In the rounding-up of the stories, "the happy endings" of the idealist, Scott was conventional. Great art does not end well; cf. Shakspeare's romantic tragedies. In mere language Scott has nothing of the distinction of the great master of style. Scott is, nevertheless, the Scottish Shakspeare. He is like Shakspeare in the activity of his characters, the movement of his incident, in mastery of the great motives of life, in power to fill the dusty stages of history with their living drama. What Shakspeare did for the play, Scott did for the novel; he extended its scope and established its dignity. As a literary form he brought it near its ultimate destiny as the great artistic expression of modern life.

Illustrations. The lantern photographs will show the chief scenes of Scott's life and work in Edinburgh, Lasswade, Abbotsford, etc., and include a large series of portraits and statues.

Critical Studies. Critical studies of Scott are very numerous. The student could well begin with Carlyle's essay *Sir Walter Scott*, in his *Miscellaneous Essays*. Then read Leslie Stephen's essay in *Hours in a Library*, Taine's account of Scott in his *English Literature* (IV, I) and Cross's in the *Development of the English Novel* (pp. 125-167). See also Bagehot's *Literary Studies*, II, and Stevenson's *Memories and Portraits*. More detailed, but on the whole less effective, criticism is given in Hutton's *Scott* ("English Men of Letters") and Yonge's *Scott* ("Great Writers" series). See also the usual treatises on the novel—Lanier, Simons, Raleigh. For a fuller list consult the bibliography concluding Yonge's *Scott*.

STUDENT WORK.

The following are representative novels: ***Waverley*, *The Antiquary*, ***Old Mortality*, *Rob Roy*, ***Ivanhoe*, *Quentin Durward*, *The Talisman*. The University Extension examination will confine questions to books marked **.

Essays and Studies. (1) The romantic elements in Scott's blood, training, and environment. (2) The romantic elements in Scott's *Lady of the Lake* compared with the romantic elements in Scott's *Waverley*. (Consider scene, action, incident, character.) (3) The essential characteristics of a romantic novel. (4) Discuss the romantic opening of a novel (consider various of Scott's openings). (5) Scott's use of landscape. (6) Scott's handling of romantic incident. (7) The romantic heroine in Scott—Rose Bradwardine (*Waverley*), Isabella Wardour

(*Antiquary*), Diana Vernon (*Rob Roy*). (8) The romantic hero in Scott (*Waverley*, Lovel, Francis Osbaldistone). (9) Meg Merrilies (*Guy Mannering*) and Elspeth (*Antiquary*). (10) Elements of realism in Scott. (11) Scott as historian in the novel ("All these pictures of a distant age are false, costumes, scenery, externals alone are exact; actions, speech, sentiments, all the rest is civilized, embellished, arranged in modern guise."—Taine). (12) Can an historical novel be a great novel? (Discuss the help and hindrance of history as respects *Waverley*, *Fortunes of Nigel*, *Ivanhoe*.) (13) Scott as a humourist. (14) Scott's style as a writer of English. (15) Jane Austen's burlesque of romance (*Northanger Abbey*). (16) What is the conflict of romanticism and realism? Are they at all reconcilable?

CRITICAL COMMENTS.

"You find everywhere in Walter Scott a remarkable security and thoroughness in his delineation, which proceeds from his comprehensive knowledge of the real world, obtained by lifelong studies and observations, and a daily discussion of the most important relations. Then come his great talent and his comprehensive nature . . . All is great—material, import, characters, execution."—Goethe, *Conversations*.

"I am a bad hand at depicting a hero, properly so called, and have an unfortunate propensity for the dubious characters of Borderers, buccaneers, Highland robbers, and all others of a Robin-Hood description . . . My rogue always, in despite of me, turns out my hero."—Scott, in Lockhart's *Life of Scott*.

"He has given to Scotland a citizenship of literature—I mean to the whole of Scotland: scenery, monuments, houses, cottages, characters of every age and condition, from the baron to the fisherman, from the advocate to the beggar, from the lady to the fishwife . . . By this fundamental honesty and this broad humanity, he was the Homer of modern citizen life."—Taine, *English Literature*, IV, i.

"The truth is, our best definition of Scott were perhaps even this, that he was, if no great man, then something much pleasanter to be,—a robust, thoroughly healthy, and withal very prosperous and victorious man. An eminently well-conditioned man, healthy in body, healthy in soul; we will call him one of the healthiest of men.'"—Carlyle, *Essay on Scott*.

II. Charles Dickens.

"I wished to show in little Oliver the principle of good surviving through every adverse circumstance, and triumphing at last. . . .

"It appeared to me that to draw a knot of such associates in crime as really do exist; to paint them in all their deformity, in all their wretchedness, in all the squalid poverty of their lives; to show them as they really are . . . it appeared to me to do this was to attempt a something which was greatly needed, and which would be a service to mankind."—Charles Dickens, Preface to *Oliver Twist*.

"If it . . . should induce one reader to think better of his fellow men, and to look upon the brighter and more kindly side of human nature he would indeed be proud.—Preface to *Pickwick Papers*.

BIOGRAPHICAL DETAILS.—Charles Dickens was born February 7, 1812, at 387, Mile End Terrace, Portsea, Portsmouth. He was the son of John Dickens, clerk in the navy pay-office and Elizabeth Barrow, daughter of a naval lieutenant. In 1814 his family removed to London and in 1816 to Chatham, where Dickens remained for five years during the most impressionable period of his childhood. He went to school to the Rev. William Giles. He was devoted to books rather than to play, especially to the novels of Smollett. In the winter of 1822 the family removed to London, to 16, Bayham Street, Camden Town, then to 4, Gower Street. Meanwhile certain characteristics of Dickens's father that made him prototype to Micawber brought him to bankruptcy and the King's Bench Prison. Dickens became a wretched drudge in a blacking factory. By 1824 the circumstances of the family had improved and Dickens went to school for two years at the "Wellington House Academy," Hampstead Road. In 1827 he became a clerk in an attorney's office. He learnt shorthand, reported in Doctors' Commons and the House of Commons, and—not without a strong inclination for the stage—gradually made his way through journalism to literature. *A Dinner at Poplar Walk*, in *The Monthly Magazine*, was his first publication. In 1834 he began signing his sketches "Boz," and in 1836 these were collected and published in book form as *Sketches by Boz*, with illustrations by Cruikshank. On April 2, 1836, Dickens married Catharine Hogarth, daughter of the editor of *The Morning Chronicle*. They lived at No. 15, Furnival's Inn (now demolished), removing in March, 1837, to 48, Doughty Street. Meanwhile Dickens was issuing the monthly parts of *Pickwick Papers* (April, 1836, to November, 1837), which began with a sale of 400 copies and required 40,000 for the fifteenth number. *Oliver Twist* (January, 1837, to March, 1838) and *Nicholas Nickleby* (April, 1838, to October, 1839) assured Dickens of his preeminence with the general public. From 1839 to 1851 Dickens's home was No. 1, Devonshire Terrace, Regent's Park, where he wrote *Master Humphrey's Clock*, 1840–1 (comprising *Old Curiosity Shop* and *Barnaby Rudge*), *Martin Chuzzlewit* (January, 1843, to July, 1844), *Dombey and Son* (October, 1846,

to April, 1848), and *David Copperfield* (May, 1849, to November, 1850). In 1842 Dickens visited America and recorded his impressions, for the most part unfavourable, in *American Notes*. In 1844 he visited Italy (see *Pictures from Italy*, 1846). His popular Christmas books were composed from 1843, comprising *A Christmas Carol*, 1843, *The Chimes*, 1845, *The Cricket on the Hearth*, 1846, etc. In 1846 Dickens took part in the founding of *The Daily News*, of which he was the first editor, having as his successor his friend and biographer John Forster. In 1849 Dickens founded a weekly paper *Household Words*, continued later as *All the Year Round*. In 1861 he removed to Tavistock House (now demolished), Tavistock Square. This was his home for ten years during the publication of *Bleak House* (1852-3), *Hard Times*, (1854), *Little Dorrit* (1855-7), and *The Tale of Two Cities* (1859). In March, 1856, Dickens bought Gadshill Place, a few miles from the scenes of his childhood in Rochester and Chatham, and after 1860 lived there permanently. In 1858 he began his public readings, which were extraordinarily successful but which ultimately killed him. In 1867 he revisited the United States. His last works were *Great Expectations* (December, 1860, to August, 1861) and *Our Mutual Friend* (May, 1864, to November, 1865). *Edwin Drood* was unfinished when Dickens was stricken with apoplexy. He died June 9, 1870, and was buried in Westminster Abbey.

The following are the chief biographical works: John Forster, *The Life of Charles Dickens*; Mary Dickens, *Charles Dickens, by his Eldest Daughter*; R. Langton, *The Childhood and Youth of Charles Dickens*; F. Marzials, *Life of Charles Dickens* ("Great Writers" series); A. W. Ward, *Dickens* ("English Men of Letters" series); L. Stephen, article in the *Dictionary of National Biography*.

Dickens's works were chiefly published by Chapman and Hall, who continue to issue the authoritative editions.

LECTURE.

General Aspects. Dickens's universal acceptance. The reaction from romance in Scott and his school to partial realism in *Pickwick Papers*. Significance of *Pickwick* in the transition to the realistic novel.

Characteristics of Dickens's Personality. His faculty of observation; illustrations from his biography; his scanty schooling; his love of streets; his work as a reporter. His mimetic faculty,—liking for the stage, actors, and impersonation—only an accident prevented him from becoming an actor; his sensitive temperament; his untiring energy; his humanitarian spirit. Carlyle's estimate of him—"The good, the gentle, the high-gifted, ever friendly, noble Dickens—every inch of him an honest man." His humour and zest of life—from a literary point of view his predominant characteristic; his exuberant spirits, broad humour, love of Smollett.

Dickens's Characteristics as a Novelist. The basis of his work is realism—observation; illustrations of his minute, surface observation; Chaucer's method of external characterization compared with Dickens's. Yet Dickens is not rightly classed as a realist; characters like Pecksniff, Gradgrind, Podsnap are exaggerations of the one idea which constitutes their personality; Dickens is not painting realities but presenting ideals—the guiding method of his work is idealism. His characterization considered,—his exaggeration of detail—significant gesture or mode of speech; his use of contrasts; his ideals of goodness, of whim, humour, frenzy; illustrations from his early work in *The Sketches by Boz* and from *Nicholas Nickleby* and *Martin Chuzzlewit*. The advantages of Dickens's method—his characters are simple, immediately effective, easily humorous; his method explains the fecundity of his creative power—more than fifteen hundred characters in his works. The limitations of his method—his characters are never full-bodied, are always exaggerated and often degenerate to caricature; he is not, however, as some assert, merely a caricaturist. Dickens's treatment of incident has the same method as his characterization: incident is used as illustration and expansion of characteristic; illustrations from *Pickwick* and *Great Expectations*. Dickens's professedly realistic work like *Oliver Twist* has idealistic elements. His idealism governs his pathetic scenes, as well as his scenes of the grotesque and horrible; his pathos is less esteemed to-day than formerly. Dickens's treatment of plot:—the simple peripatetic plot of his early works, the complicated plot of the later; idealism in the endings, poetic justice. Dickens's humanitarian spirit; his moulding of plot to suit a purpose—attack on the poor-law, bad schools, bad prisons, government routine; his vast beneficent influence. Dickens's humour is his supreme literary quality; the forms of his humour not all original—stage types, character-names, mispronunciations, antique jokes—Dickens absorbs these and sublimates them. His power in burlesque, in the 'humour of the crowd. The explanation of his method in humorous scene and character—a grotesque imagination playing upon a well-known phrase or idea. Dickens's work was to transform the commonplace—to illuminate in the light of a wonderful imagination the humorous, the kindly, the fantastic side of familiar things—the mirror he held up to nature has convex and concave surfaces—the world he created was a world on stilts, animated by his own energy, moving at the impulse of his grotesque imagination.

Illustrations. The lantern photographs will show the scenes of Dickens's childhood in Chatham and Rochester, his homes in London and Gadshill Place, illustrations of his characters, and portraits.

Critical Studies. For a detailed list of Dickens's works and writings about them, see Anderson's bibliography appended to Marzials's *Dickens* in the "Great Writers" series. Shepherd's *Bibliography of Dickens* and F.

G. Kitton's *Dickensiana* and *The Novels of Charles Dickens* deal chiefly with the works. The following are the best or the most easily available books and articles: Frank Marzials's *Charles Dickens* ("Great Writers" series); A. W. Ward, *Charles Dickens* ("English Men of Letters" series); George Gissing,* *Charles Dickens* ("Victorian Era" series); W. Bagehot, *Literary Studies*; A. H. Stanley, *Sermon* (1870); W. S. Lilly, *Four English Humourists*; W. Sargent, *North American Review*, vol. lxxvii (1853), p. 409; B. Jerrold, *Cornhill*, vol. ix, p. 129; *Macmillan's*, vol. xxii (1870), p. 236; F. Harrison, *Forum*, vol. xviii, p. 543 (reprinted in *Studies in Early Victorian Literature*); A. Trollope, *St. Paul's*, vol. vi (1870), p. 376; G. W. Putman, *Atlantic*, vol. xxvi (1870), pp. 476, 591; G. H. Lewes, *Fortnightly*, vol. xvii (1872), p. 141; W. M. Thackeray, *Fraser*, vol. xxv, p. 342; M. Morris, *Fortnightly*, vol. xxxviii, p. 762; F. Dickens, *Cornhill*, vol. li, p. 32. See also Taine, *English Literature*, vol. iv.

STUDENT WORK.

The following novels are representative of Dickens's work: ***Pickwick Papers*, *Nicholas Nickleby*, ***Martin Chuzzlewit*, ***David Copperfield*. The University Extension examination will limit questions to works marked **. Study Cross's *Development of the English Novel* and the meaning of romanticism, realism, idealism, caricature as literary terms.

Essays and Studies. The following offer suggestions for study, reading, or papers for the lecturer: (1) Describe Dickens's life and experience so far as they led him to literature in the publication of *Sketches by Boz*. (2) What characteristics of Dickens's genius are marked in *Sketches by Boz*? (3) Define plot. Show the nature of the plot in *Pickwick Papers* as contrasted with the plot of *Bleak House*. Which is better? (4) What characteristics are there in Dickens's treatment of (a) character and (b) incident, in *Pickwick Papers*? (5) Define idealism. Illustrate idealism from Dickens's work. Is Dickens's idealism valid? (6) Discuss Dickens's realism with especial reference to *Oliver Twist*. (7) Dickens's pathos, with especial reference to *Old Curiosity Shop* and *Dombey and Son*. (8) Compare Dickens's Pecksniff and Molière's Tartuffe. (9) Characterize Dickens's children (especially in *Oliver Twist*, *Old Curiosity Shop*, *Dombey and Son*, *David Copperfield*. Comparison may be made with George Eliot and George Meredith). (10) Dickens's men (as examples—Nicholas Nickleby, Tom Pinch, Micawber, Pickwick). (11) Dickens's women (as examples—Dora Copperfield, Agnes Wickham, Mrs. Nickleby, Betsy Trotwood, Sairy Gamp). (12) What adverse criticisms of Dickens's art are made at the present time? (13) Discussion: How far does Dickens's strength lie in (a) plot, (b) characterization, (c) incident, (d) dialogue, (e) humour, (f) pathos. (14) Show Dickens's relation to Smollett and the picaresque novel in general.

CRITICAL COMMENTS.

"He is perhaps more distinctly than any other author of the time, a class writer, the historian and representative of one circle in the many ranks of our social scale."—*Blackwood's*, vol. lxxvii, p. 451 (April, 1855).

"His abstract understanding is so far inferior to his picturesque imagination as to give even his best works the sense of jar and incompleteness which is not characteristic of the clear and cultured understanding."—Walter Bagehot, *Literary Studies*, ii, p. 193.

"I confess I marvel at the fascination which he once had for me. I stand aghast at the inane insignificance of most of his personages, at the vapid vulgarity of most of his incidents, at the consummate crudity of much of his thought, at the intolerable ineptness of much of his diction. . . . He seems to me one of the least artistic of writers."—W. F. Lilly, *Four English Humourists*, p. 13.

"I may quarrel with Mr. Dickens's art a thousand and a thousand times; I delight and wonder at his genius. . . . 'Thankfully I take my share of the feast of love and kindness which this gentle and generous and charitable soul has contributed to the happiness of the world.'"—W. M. Thackeray, *Charity and Humour*.

"An impassioned painter of crude and dazzling pictures, a lyric prose-writer, all powerful in provoking laughter or tears, plunged into fantastic invention, painful sensibility, vehement buffoonery; and by the boldness of his style, the excess of his emotions, the grotesque familiarity of his caricatures, he has displayed all the forces and weaknesses of an artist, all the audacities, all the successes, and all the oddities of the imagination."—Taine, *History of English Literature*.

"If literary fame could be safely measured by popularity with the half-educated, Dickens must claim the highest position among English novelists. . . . The criticism of more severe critics consists chiefly in the assertion that his merits are such as suit the half-educated. They admit his fun to be irresistible; his pathos, they say, though it shows boundless vivacity, implies little real depth or tenderness of feeling, and his amazing powers of observation were out of proportion to his powers of reflection. The social and political views, which he constantly inculcates, imply a deliberate preference of spontaneous instinct to genuine reasoned conviction; his style is clear, vigorous, and often felicitous, but mannered and more forcible than delicate; he writes too clearly for readers who cannot take a joke till it has been well hammered into their heads; his vivid perception of external oddities passed into something like hallucination; and in his later books the constant strain to produce effects only legitimate when spontaneous becomes painful. His books are therefore inimitable caricatures of contemporary 'humours' rather than the masterpieces of a great observer of human nature."—Leslie Stephen, *Dictionary of National Biography*, vol. xv, p. 30.

III. William Makepeace Thackeray.

"Yes, this is VANITY FAIR; not a moral place certainly; nor a merry one, though very noisy.

"Vanitas Vanitatum! Which of us is happy in this world? Which of us has his desire? or, having it, is satisfied? Come, children, let us shut up the box and the puppets."—W. M. Thackeray, *Vanity Fair*.

"If this kind of composition . . . fail in art . . . it at least has the advantage of a certain truth and honesty . . . I ask you to believe that this person writing strives to tell the truth. If there is not that, there is nothing."—Preface to *Pendennis*.

"Come wealth or want, come good or ill,
Let young and old accept their part,
And bow before the Awful Will,
And bear it with an honest heart,
Who misses, or who wins the prize.
Go, lose or conquer as you can,
But if you fail, or if you rise,
Be each, pray God, a gentleman."—*The End of the Play*.

BIOGRAPHICAL DETAILS. William Makepeace Thackeray was born in Calcutta, July 18, 1811, the only child of Richmond Thackeray, of the India Civil Service, and Anne Becher. After his father's death Thackeray was sent to England (1817) where he went to school, first in Hampshire, then in Chiswick, then to the Chartershouse (1822-1828). His life in "Greyfriars" (see *Pendennis*) was on the whole unhappy, and gave no promise of scholarship, though some, towards the end of his schooldays, of humour in verse. On leaving school he went to his mother, who had married Major Henry Smyth ("Colonel Newcome") and settled at Larkbeare, near Ottery St. Mary, Devon. In February, 1829, he went up to the University of Cambridge, and entered Trinity College, remaining till Easter of 1830. His college interests were confined to his friends, such as Fitzgerald, Milnes, Spedding, Tennyson; his private authors, chiefly Horace, Fielding, Shelley; and his essays and comic contributions to an undergraduate journal, *The Snob*. Inheriting a fortune, Thackeray was able to travel—in the long vacation of 1829 to Paris, in 1830 to Weimar, where he met Goethe and became devoted to the works of Schiller. In 1831 he took up for a few brief months the study of law in the Middle Temple. By 1834 his high living, a bank failure, and the purchase of an unsuccessful literary journal had dissipated Thackeray's fortune, and compelled him to seek a means of livelihood. He went to Paris to study art. His first book, a collection of satirical drawings, *Flore et Zéphyr*, appeared in 1836. On the founding of the *Constitutional*, Thackeray became its Paris correspondent, and married on his prospects, in 1836, Isabella Shawe, daughter of Colonel Shawe of Donerail. Returned to England Thackeray did reviews for the *Times* and in 1838 began to publish his "Yellowplush" papers in *Fraser's*. *The Paris Sketch Book*, 1840, *The History of Samuel Titmarsh and the Great Hoggarty Diamond* 1841, *The Irish Sketch Book*, 1843, and various contributions to *Punch*, were the preliminary studies to his novels. Thackeray's home life was ended about 1840 by his wife's loss of health and reason; he became a familiar

figure in the London clubs—Garrick, Reform, Athenæum, etc., and travelled in Ireland and in the East as far as Cairo. His first novel, *The Luck of Barry Lyndon* was published in *Fraser's* in 1844. The *Snobs of England* and *Prize Novelists* caught public attention, but the first great success was *Vanity Fair*, issued 1847-48. Then came *Pendennis*, 1848-50, *English Humourists*, 1851, *Henry Esmond*, 1852. The winter of 1852-3 was spent in America, where Thackeray lectured, from Boston to Savannah, on *English Humourists*. The next two years were marked by visits to Switzerland, Rome, and the composition of *The Newcomes*, published 1855. Then came (1855-6) a second lecture tour in America, Thackeray's course being *The Four Georges*. In 1857 Thackeray stood unsuccessfully for Oxford as the Liberal candidate. *The Virginians* appeared 1857-1859. In 1860 the *Cornhill Magazine* was founded, with Thackeray as editor, a position he held until ill health overcame him in 1862. His later works were first published in *Cornhill*—*Lovell the Widower*, 1860, *The Adventures of Philip*, 1861-2, *Dennis Duval* (unfinished) and *The Round-About Papers*. Thackeray's London home was from 1846 to 1853 at 13, Young Street, from 1853 to 1861 at 36, Onslow Square, and from 1861 at No. 2, Palace Green, Kensington, where on December 24, 1863, he died. He was buried in Kensal Green cemetery, London.

Brief sketches of Thackeray's life are: Leslie Stephen, *Dictionary of National Biography* and W. H. Pollock, *Encyclopædia Britannica*. The biographical facts concerning each particular work are furnished by Thackeray's daughter, Mrs. Richmond Ritchie, in the "Biographical Edition" of Thackeray's works (Harpers). Short studies of his life and work are contained in Merivale and Marzials *Thackeray* ("Great Writers" series), and Trollope's *Thackeray* ("English Men of Letters" series), and T. G. Lewis Melville's *Life of Thackeray* (two vols.). Certain aspects are treated in W. W. Hunter's *The Thackerays in India; Thackerayana*; Eyre Crowe's *Thackeray's Haunts and Homes and With Thackeray in America*; *Thackeray's Letters*; W. B. Reed's *Haud Immemor*; J. E. Cooke's *An Hour with Thackeray*, *Appleton's*, vol. vii, p. 248 (1879).

LECTURE.

Thackeray's Relation to Romanticism and Realism. Comparison of Dickens and Thackeray is inevitable,—“My books are a protest against him—if the one set are right, the other must be false” (Thackeray); Dickens's idealism and partial realism, Thackeray's thoroughgoing realism. Thackeray resumes English realism, taking up the work of the eighteenth century realists, more particularly Fielding. What is Realism? A definition offered: Realism is the artistic representation of life limited by the actual and the realized.

Thackeray's Personality. The question of the personal factor in the realist considered. Thackeray's temperament, training, experience:—as a boy in the Charterhouse, as a student in Trinity College, Cambridge, and of the Middle Temple, London. Loss of fortune; devotion to art, the artist's life, Paris. Thackeray seen in his personal relations;—deep home affection, bereavement, club life; testimony of those who knew him—Fitzgerald, Carlyle, Locker-Lampson. The nature of the humourist considered in Goldsmith, Addison, Lamb, showing the union of sensibility and intellectual discrimination, which marks Thackeray.

The Realistic Reaction. Thackeray's reaction from romanticism—*Rebecca and Rowena, Barry Lyndon*; realism the inevitable result. "The actual and realized" in social life at the middle of the nineteenth century—the protesting forces, Carlyle, Newman, Clough, Ruskin. Thackeray broadly considered, belongs to this group. His *Yellowplush Papers* and *Snob Papers* are his first protest of sincerity at social shams and hypocrisies. They show his study of social life and prepared the way for his novel of manners. *Vanity Fair*, his masterpiece in realism—a novel of manners; its realism, pessimism, cynicism considered; the contrast of society and private life. Action, characterization, style under realism.

Positive Aspects of Thackeray's Realism. English realism and French realism contrasted—the positive side of Thackeray's work in his later novels. *Pendennis* is Thackeray's effort "to depict to his utmost power a Man . . . the passions to feel, and the manliness to overcome them" (preface to *Pendennis*). *The Newcomes* as depicting a gentleman. Thackeray's women—Becky Sharp and Beatrix Esmond, Amelia Sedley, Laura Pendennis, Ethel Newcome. His power in enhancing the clever and wicked. His historical novels—*Henry Esmond, The Virginians*.

Thackeray's Method and Style. Thackeray's attitude towards his art and work; his urbanity, his condescension. His method in composition—"to take two or three of his chief characters, and then to write right away from time to time . . . with only a general knowledge of the course he would be taking a few chapters later." Conversational narrative. The author's participation in the story to offer comment, sermon, moral—a lay preacher. Contrast the impassiveness and objectivity of pure realism. His novels in construction show organic growth rather than imposed plot or plan; they are epic rather than dramatic in scope; they are effective in mass rather than in specific scenes, in sensibility rather than vigorous life. Thackeray's style is eminently fitted to his subject and treatment—its social tone, its self-control, its reserve, its ease, even garrulousness. Its classic tone drawn from the eighteenth century essayists. The truth and perfection of his work within these limitations.

Illustrations. The illustrations to this lecture embrace photographic views of the Charterhouse, Trinity College, Cambridge, the Temple,

London; Thackeray's lodgings and homes in London; reproductions of his drawings; representations of him in paintings and busts.

Critical Studies. A bibliography of Thackeray criticism up till 1891 is contained in the appendix to Merivale and Marzials's* *Thackeray* in the "Great Writers" series. Subsequent magazine articles are indicated in Poole's *Index of Periodical Literature*. In addition to criticism contained in the volumes of biography already mentioned, the following are recommended readings: Dr. John Brown, *Thackeray: His Literary Career*; P. Bayne, *Essays in Biography and Criticism*; W. Bagehot, *Literary Studies*, vol. ii, p. 106; Bayard Taylor, *Critical Essays*; Andrew Lang, *Letters to Dead Authors*; Frederic Harrison, *Studies in Early Victorian Literature*; W. S. Lilly, *Four English Humourists*; and the usual manuals of English literature, especially Taine, *History of English Literature*, vol. iv.

STUDENT WORK.

The following novels best represent Thackeray:—** *Vanity Fair*, ** *The Newcomes*, ** *Henry Esmond*. *Pendennis* may be added for its biographical value, and Thackeray's burlesques (*Rebecca and Rowena*, etc.) and parodies (*Prize Novelists*) and ballads (*Bouillabaisse*, *The Cane-bottomed Chair*, etc.) should not be omitted for the fuller view of Thackeray's spirit and work. The University Extension examination will be confined to the books marked **.

Essays and Studies. The following offer suggestions of reading and study:—(1) In what way did the circumstances of Thackeray's life fit him to be a novelist of manners? (2) What were the bohemian elements in Thackeray's nature? (See *Paris Sketch Book* and elsewhere.) (3) How is Thackeray's attitude towards society indicated in the *Yellowplush Papers*? (4) What is Thackeray's conception and criticism of snobs? (See *The Book of Snobs*.) (5) How is Thackeray's attitude towards contemporary fiction shown in *Prize Novelists* and *Barry Lyndon*? (6) Criticize Thackeray's idea of society as 'Vanity Fair.' (7) "His artistic genius worked with more free and consummate zest when he painted the dark and the foul" (Frederic Harrison). Discuss with reference to *Vanity Fair* and *The Newcomes*. (8) Estimate the following characters of *Vanity Fair*—(a) Rawdon Crawley, (b) George Osborne, (c) William Dobbin, (d) Amelia Sedley, (e) Becky Sharp. (9) Why should *Vanity Fair* be called a novel of manners? (10) Compare Jane Austen with Thackeray as a novelist of manners. (Use *Emma* or *Pride and Prejudice* in illustration.) (11) What elements of autobiography are there in *Pendennis*? (12) Compare *Pendennis* and *Tom Jones* as respects each author's endeavour "to depict to his utmost power a Man." (13) What essential difference of spirit characterizes the author's treatment of *Henry Esmond* as compared with his earlier work? (14) How far has Thackeray been success

ful as an historical novelist in *Henry Esmond*? (15) Discuss Laura Bell, Lady Castlewood, Ethel Newcome, considering how far Thackeray succeeds in making his heroine interesting. (16) "A gentleman came from his pen by the gift of nature" (R. L. Stevenson). Illustrate from Thackeray's books. (17) Show how Thackeray's realism governed his treatment of (a) character, (b) plot, (c) style. (18) What are the characteristics of Thackeray's style? Compare it with that of the eighteenth century essayists. (19) Discuss which is Thackeray's masterpiece. (20) Discuss Thackeray's philosophy of life.

CRITICAL COMMENTS.

"The first social regenerator of our day—the very master of that working corps who would restore to rectitude the warped system of things."—Charlotte Bronte, Dedication of the second edition of *Jane Eyre*.

"He had many fine qualities; no guile or malice against any mortal; a big mass of a soul, but not strong in proportion; a beautiful vein of genius lay struggling about him."—Thomas Carlyle to R. M. Milnes.

"Of the four great English tale-tellers whose dynasties have set or risen within my memory—Miss Edgeworth, Scott, Dickens, and Thackeray—I find myself greatly at pause in conjecturing, however dimly, what essential good has been effected by them, though all had the best intentions. Of the essential mischief done by them there is unhappily no doubt whatever. Miss Edgeworth made her morality so impertinent that, since her time, it has only been with fear and trembling than any good novelist has ventured to show the slightest bias in favour of the Ten Commandments. Scott made romance so ridiculous, that since his day, one can't help fancying helmets were always paste-board, and horses were always hobby. Dickens made everybody laugh, or cry, so that they could not go about their business till they had got their faces in wrinkles; and Thackeray settled like a meat-fly on whatever one had for dinner, and made one sick of it."—John Ruskin, *Fors Clavigera*.

"Mr. Thackeray thought too much of social inequalities. They belonged to that common, plain, perceptible world which filled his mind, and which left him at times, and at casual moments, no room for a purely intellectual and just estimate of men as they really are in themselves, apart from social perfection.—W. Bagehot, *Literary Studies*, vol. i. p. 143.

"Thackeray's English, from the first page of his first volume to the last page of his twenty-sixth volume, is natural, scholarly, pure, incisive, and yet gracefully modulated—the language of an English gentleman of culture, wit, knowledge of the world, and consummate ease and self-possession. It is the direct and trenchant language of Swift: but more graceful, more flexible, more courteous."—Frederic Harrison, *Studies in Early Victorian Literature*, p. 113.

IV. George Eliot.

"I think æsthetic teaching is the highest of all teaching, because it deals with life in its highest complexity."—George Eliot, from a Letter, August 15, 1866.

"My function is that of the *æsthetic*, not the doctrinal teacher—the rousing of the nobler emotions, which make mankind desire the social right, not the prescription of special measures. — *Ib.*, Letter, July 18, 1878."

"This is life to come,
Which martyred men have made more glorious
For us who strive to follow. May I reach
That purest heaven, be to other souls
The cup of strength in some great agony,
Enkindle generous ardour, feed pure love,
Beget the smiles that have no cruelty,
Be the sweet presence of a good diffused,
And in diffusion even more intense.
So shall I join the choir invisible,
Whose music is the gladness of the world."

—George Eliot, from "Oh, May I Join the Choir Invisible."

BIOGRAPHICAL DETAILS.—"George Eliot," known also as Mary Ann Evans, Mrs. G. H. Lewes, and Mrs. J. W. Cross, was born November 22, 1819, at "Arbury Farm," parish of Chilvers Coton, Warwickshire. Her father was Robert Evans, agent of Francis Newdigate for his estates at Kirk Hallam, Derbyshire, and Arbury. Her mother was Christiana Pearson. In March, 1820, Robert Evans removed to "Griff House," also on the Arbury estate, the home of Miss Evans for twenty-one years. Her education began in the usual boarding-school way—at Miss Lathom's, Attleborough, near Griff, at Miss Wallington's, Nuneaton, and at Miss Franklin's, Coventry. She was distinguished at school for awkwardness and shyness, as well as for proficiency in music and composition and a passion for reading. Her favourite books as a child were *Æsop's Fables*, *Scott's Waverley*, *Lamb's Essays*, *Defoe's History of the Devil*, *The Pilgrim's Progress*, *Rasselas*. When she gave up school she continued to study, under private teachers, music, French, German, Italian, Greek, and Latin, and later added for a time Hebrew. The death of her mother in 1836 and the marriage of an elder sister threw into her hands the management of the household, and she devoted herself to the kitchen and the dairy as assiduously as to her books. Marked by intellectual power, Miss Evans was equally marked by a religious spirit. She was devoted to prayer-meetings, charitable clubs, "seeking to be sanctified wholly." Her first published work was a religious poem, in *The Christian Observer*, January, 1840. The removal of her father to Foleshill Road, Coventry, in March, 1841, brought Miss Evans into the company of the Brays, who had at their home of "Rosehill" a small circle of intellectual people

inclined to free religious thought. The connection told on Miss Evans, who gave up her evangelical faith, and undertook and accomplished the translation of Strauss's destructive *Life of Jesus*. Her father's death in 1849 released Miss Evans from the narrow provincial life at Coventry and enabled her to visit the Continent. She spent some months in Geneva and returned to England, going first to "Rosehill," then to London, where, in September, 1851, she undertook the work of assistant-editor of *The Westminster Review*. Her two years' connection with the *Review* gave her the acquaintance of a celebrated group of writers, most of whom were imbued with Positivist philosophy—John Stuart Mill, Herbert Spencer, George Henry Lewes, Harriet Martineau. Her acquaintance with Lewes, begun in 1851, ended in their union in July, 1854. A legal union was not possible for them according to English law, and while their lives were both strengthened and blessed by mutual devotion Mrs. Lewes for years suffered social neglect and even opprobrium. The Leweses went to Weimar and Berlin, and in March, 1855, returned to England, settling in Richmond. In Richmond, under the suggestions of her husband, Mrs. Lewes wrote *Amos Barton*, published in *Blackwood's Magazine*, 1857. *Mr. Gilfil's Love-story* and *Janet's Repentance* rapidly followed. The three stories were then published in a volume, *Scenes of Clerical Life*, 1858. *Adam Bede* appeared February, 1859. From this time the new novelist, "George Eliot," was an acknowledged leader in English fiction. *The Mill on the Floss* was published in 1859-60; *Silas Marner*, 1860; *Romola*, 1862-63; *Felix Holt*, 1866; *The Spanish Gypsy*, 1868; *Middlemarch*, 1871-72; *Daniel Deronda*, 1876; *Theophrastus Such*, 1878. The Leweses removed to "Holly Lodge," Wandswoth, in 1859, made brief visits to Florence for the sake of *Romola* in 1860 and 1861, and in 1863 removed to "The Priory," 21, North Bank, Regent's Park, London. Their Sunday receptions in that home brought together the chief intellects of their time. In 1876 they bought a country home, "The Heights," Witley, near Godalming, Surrey. Mr. Lewes died November 28, 1878. On May 6, 1880, Mrs. Lewes married her devoted friend, John Walter Cross. After a visit to the Continent and Witley, they settled in 4 Cheyne Walk, Chelsea—a brief home. On December 22, 1880, Mrs. Cross died. Her grave is in Highgate Cemetery, London.

The authoritative biography of George Eliot is *George Eliot's Life as Related in Her Letters and Journals*, arranged and edited by her husband, J. W. Cross (New York: Harpers). The best brief statement is that of Leslie Stephen in *The Dictionary of National Biography*. The following monographs are valuable: Oscar Browning's **George Eliot*, in "Great Writers" series (London: Walter Scott); Mathilde Blind's *George Eliot*, in the "Famous Women" series (London: Allen; Boston: Roberts).

LECTURE.

Life. Birth and breeding in Warwickshire, "the heart of England." Descent from lower middle-class people. Her home—"Arbury Farm," "Griff House," the Foleshill Road house, Coventry. Education in boarding schools and under private tutors. Housekeeping. The unfolding of her mind—intellectual and religious interests—of Maggie Tulliver, Dorothea Brooke. Intercourse with the Brays—effect on her faith. Death of Robert Evans. Travel on the Continent,—Geneva. Life in London. *The Westminster Review* and its set. The Positivist philosophy. Her union with Lewes.

Review of her Novels. First period—characterized by the material drawn from her early experience, by advance from the tale to the novel, from simple characters to subtle and intellectual characters. The period includes *Scenes of Clerical Life*, *Adam Bede*, *Mill on the Floss*, and closes with *Silas Marner*. Second period—characterized by material consciously sought outside her own experience, by the blending into the novel of some great movement, some great principle,—*Romola*, *Felix Holt*, *Middlemarch*, *Daniel Deronda*.

Her Art. Realism—scenic background, action, character. The material of her plot is conduct. The handling of the material is analytic. The analytic method defined,—“the unfolding of the inner germs of action, the spreading out before the eye those complicated activities of imagination and desire, impulse and counter-impulse, which are conduct in process of becoming” (Sully). Comparison with Shakspere, Browning, Balzac. George Eliot’s method illustrated in Maggie Tulliver, Dorothea Brooke, Gwendolen Harleth. The adjunct character creating the tragic situation of the heroine—Tom Tulliver, Casaubon, Grandcourt. The situation reversed—Lydgate and Rosamond Vincy. The minor characters—wealth of creative power. George Eliot’s relation to Dickens. The shrewd married woman—Mrs. Hackit, Mrs. Poyser, Mrs. Cadwallader. The busy housekeeper—the Dodsons, Mrs. Bede, Mrs. Holt. The workman—Adam Bede, Caleb Garth, Mr. Tulliver, Silas Marner, Felix Holt. Clergymen—Amos Barton, Mr. Tryan, Mr. Irwine, Mr. Lyon, Mr. Farebrother. Social scenes in “The Red Lion,” “The Rainbow.” The presentation of the life of a community in *Middlemarch*.

Estimate of her Work. Difficulties of the analytic novel—intellectuality; over-seriousness, even gloom; disproportion of action and analysis; the natural formlessness of the action and consequent need of dramatic moments—George Eliot’s resort to melodrama. The abiding truth and interest of her work in the psychological novel.

Illustrations. The lantern illustrations include George Eliot’s homes—"Arbury Farm," "Griff House," the Foleshill Road house, "The Heights,"

Witley, 4 Cheyne Walk, Chelsea ; scenes in Warwickshire and Derbyshire and Florence ; portraits of George Eliot and her circle.

Critical Studies. Full references to studies of George Eliot's work are given in Anderson's bibliography, appended to Browning's *George Eliot* in the "Great Writers" series, and in L. M. Hodgkins's *Guide to the Study of Nineteenth Century*. In addition to criticism in the biographical works mentioned above, the following are notable : Richard Holt Hutton, *Essays*, vol. ii, and *Modern Guides of English Thought* ; Edward Dowden, *Studies in Literature* ; James Sully, in *Mind*, vol. vi (1881), p. 378 ; F. W. H. Myers, *Essays*, vol. ii ; G. W. Cooke, *George Eliot : a Critical Study* ; Frederic Harrison, *The Choice of Books and Other Literary Pieces* ; Henry James, *Partial Portraits* ; W. L. Lilly, *Four English Humourists* ; Mrs. Lynn Linton, *George Eliot*, in *Woman Novelists of Victoria's Reign* ; W. L. Cross, **The Development of the English Novel* (Macmillan). There are valuable French comments in the critical writings of Edmond Scherer, James Darmesteter and others.

STUDENT WORK.

Choice of Readings. *The Sad Fortunes of the Reverend Amos Barton* (in *Scenes of Clerical Life*) ; ***Adam Bede* ; ***The Mill on the Floss* ; *Silas Marner* ; ***Middlemarch*.

The University Extension examination on George Eliot will be confined to books marked **. The study of these works should be directed to the characters, their relations and grouping, the action in relation to the characters, the author's psychological, analytic method.

Essays and Studies. The following subjects are suggested as topics of discussion in the class or as themes of papers for study meetings. (1) Indicate George Eliot's chronological place among modern writers of fiction. (2) What was there in *Scenes of Clerical Life* to mark George Eliot distinctly as a new writer in fiction ? (3) Show Hetty Sorrel's relation to the other characters of *Adam Bede* and to the general plot. (4) Is the ending (Bks. vi, vii) of *The Mill on the Floss* in harmony with the earlier parts ? (5) How does George Eliot develop in *Middlemarch* the purpose expressed in the Prelude to that novel ? (6) Point out in what cases and in what ways the awakening of a soul is the theme of George Eliot's novels. (7) The nature and extent of landscape background in George Eliot. (8) What characters in George Eliot are drawn from life ? Who are their originals ? (9) What is realism ? Was George Eliot a realist ? (10) Discuss George Eliot's success in the portraiture of men. (11) How far was George Eliot a Positivist ? How far does her Positivism affect her novels ? (12) In what relation does George Eliot's fiction stand to the movement of democracy ? (13) What points of resemblance are there between George Eliot and Dickens ? (14) Contrast George Eliot and Jane Austen

as regards material, action, and style. (15) Compare and contrast George Eliot and George Sand. (16) Compare George Eliot and Balzac. (17) Compare Kingsley's *Hyppatia* and George Eliot's *Romola* as historical novels. (18) Compare George Eliot and George Meredith.

CRITICAL COMMENTS.

"George Eliot gave prose-fiction a substance which it had never had before among any people."—W. L. Cross, *The Development of the English Novel*, p. 250.

"With a mental equipment of the first order, her principal instrument was art. And so she played a double part—as the most philosophic artist, or the most artistic philosopher."—Frederic Harrison, *Choice of Books*, etc., p. 215.

"Underlying all her art there is the same vigorous teaching of the inexorable laws which govern the life of men. The teaching that not liberty but duty is the condition of existence; the teaching of the incalculable effect of hereditary transmission, with the solemn responsibilities it involves; the teaching of the inherent sadness and imperfection in human nature, which render resignation the first virtue of man."—Mathilde Blind, *George Eliot*, p. 8.

"Hardly after *Silas* do we find anything, except in patches and episodes, that is really 'genial' in George Eliot's work. *Felix Holt* and *Middlemarch* are elaborate studies of what seemed to the author to be modern characters and society,—studies of immense effort and erudition not unenlightened by humour, but on the whole dead. *Romola* is an attempt—still more Herculean, and still more against the grain—to resuscitate the past. As for *Daniel Deronda*, it is a kind of nightmare."—George Saintsbury, *Corrected Impressions*, p. 166.

"Which of George Eliot's novels do we rank the highest? . . . There is a gradual progression from first to last, . . . during her twenty-five years of literary production she was ever conceiving deeper views of the problem of life, and was filled with a stronger sense of the responsibilities of her mission. She strove more and more to grasp the difficulties of complex characters . . . to express not only their appearance and their manners, but the very inmost secrets and battles of their hearts."—Oscar Browning, *George Eliot*, p. 164.

V. Thomas Hardy.

"All I endeavour to do is to be an impression of a scene as it strikes me."—*Bookman* (London), vol. ii, p. 6 (April, 1892).

"A chronicler of moods and deeds."—*Jude*, The Preface.

"Like former productions of this pen, *Jude the Obscure* is simply an endeavour to give shape and coherence to a series of seemings, or personal impressions, the question of their consistency or their discordance, of their permanence or their transitoriness, being regarded as not of the first moment."—*Jude*, ib.

BIOGRAPHICAL DETAILS.—Mr. Thomas Hardy was born in Higher Bockhampton, near Dorchester, Dorset, on June 2, 1840. He was the son of a farm labourer. At the age of seventeen he was articled to a Dorchester architect. At twenty he went to London, where he worked for some years under Sir Arthur Bloomfield as an ecclesiastical architect. During part of this period he studied in King's College. In 1863 he won the prize medal of the Institute of British Architects and the Tite prize for architectural design. Mr. Hardy scribbled as a boy, and in 1865 began authorship by the publication in *Chambers' Journal* of *How I Built Myself a House*. In 1871 he published *Desperate Remedies*, his first novel. From 1868 to 1872 he gradually relinquished architecture for literature. From 1872, the date of *Under the Greenwood Tree*, his work was writing, and architecture became only a recreation. In 1874 he married Emma, daughter of J. Gifford and niece of Archdeacon Gifford. He made his home in Dorsetshire, ultimately in the house he had built known as "Max Gate," Dorchester. His works subsequent to 1872 are: *Far from the Madding Crowd*, 1874; *The Hand of Ethelberta*, 1876; *The Return of the Native*, 1878; *The Trumpet Major*, 1880; *A Laodicean*, 1881; *Two on a Tower*, 1882; *The Mayor of Casterbridge*, 1886; *The Woodlanders*, 1886-87; *Wessex Tales*, 1888; *A Group of Noble Dames*, 1891; *Tess of the D'Urbervilles* and *The Well-Beloved*, 1892; *Life's Little Ironies*, 1894; *Jude the Obscure*, 1896 (begun in *Harper's*, Nov., 1894, as *Hearts Insurgent*).

Biographical material concerning Mr. Hardy is scanty—what little is public is contained in Annie Macdonell's *Thomas Hardy* ("Contemporary Writers" series), Frederick Dolman's interview (in the *Young Man*, March, 1894), and the usual books concerning contemporaries.

Mr. Hardy's works are published in uniform series by Harper and Bros. (6s., \$1.50). There are numerous cheap editions of many of the novels; the 6d. editions of *Far from the Madding Crowd* and *Tess* are noteworthy.

LECTURE.

Recent Tendencies of Fiction. The common tendency of recent literature to find its material in all serious aspects of life: the novel of purpose, the problem novel. Mr. Hardy's importance as a representative of recent tendencies in fiction.

His Early Work Reviewed. The uncertainty of his method at the outset—*Desperate Remedies*. His handling of the love story of a middle-class life—*Pair of Blue Eyes*, *A Laodicean*, *Two on a Tower*; source of the plot,

woman's indecision; Hardy's failure with characters of refinement and intelligence; poverty of his early style.

The Wessex Tales. Mr. Hardy's real held is the rustic life of "Wessex": *Under the Greenwood Tree, Far from the Madding Crowd, The Return of the Native, The Mayor of Casterbridge, The Woodlanders.* The growth of Mr. Hardy's art toward harmony of scene and character; his growing recognition of the worth of peasant character and peasant life as material of fiction; his effective realism in nature and country scenes; the doubtful psychology of his foreground characters; the truth and interest of the psychology of characters like Gabriel Oak, Giles Winterbourne, Marty South; the co-working of landscape and story; deepening seriousness of Mr. Hardy's view of life—life's inconsistencies, ironies, accidents; his pessimism and determinism.

The Problem Novel. The modern interest in the problem novel explained from the influence of science and sociology and the need for fresh and important material of fiction. Brief consideration from this point of view of Tolstoi, Ibsen, Zola, Mrs. Humphry Ward. The Problem Novel defined: it modifies plot to illustrate disputed questions of society as it is; its themes are marriage and divorce, religion and free thought, individualism and socialism, sphere of woman, heredity, depopulation, race. *Tess* considered; a tragic drama involving many questions—Providence and fate, nature and convention, real and conventional purity, equality of man and woman in the social question. The superb treatment of the story—a masterpiece. *Jude the Obscure* considered; it represents in part the aims of the school of Zola; Zola's "experimental novel"; comparison and contrast of *L'Assommoir* and *Jude*. The marriage question in *Jude*—the theme legitimate, the treatment inadequate and ignoble. The limits of realism.

Estimate of Mr. Hardy's Work. The key to Mr. Hardy's art lies in situation rather than character; his special interest is in complicated and extraordinary relations of men and women; his characters fail in genial, wholesome life (cf. *The Well-Beloved*). Consideration of his estimate of himself as "a chronicler of moods and deeds"; his handling of sentimental characters contrasted with Mr. Meredith's; his representation of woman as the weaker vessel; the merit of his accessory characters of rural life. His style considered—the earlier style uneven, at times bad. His best work is in his narrative descriptions, which furnish a moving background of nature, full of poetic suggestion, upon which is woven the action of his stories. Summary of the characteristics of fiction in the Victorian era.

Illustrations. The lantern illustrations represent the scenes of Mr. Hardy's life and works: Dorchester (Casterbridge), Weymouth (Budmouth), Wool and neighbourhood (for scenes of *Tess*), etc., and portraits of Mr. Hardy.

Critical Studies. A bibliography of Thomas Hardy, by John Lane, is contained in Johnson's *Art of Thomas Hardy* (see below). For criticism see *Thomas Hardy*, by Annie Macdonell (New York: Dodd, Mead), and *The Art of Thomas Hardy*, by Lionel Johnson (London: Matthews, and New York: Dodd, Mead). The following are the most important critical articles: *Thomas Hardy's Novels*, *Westminster Review*, n. s., vol. lxiii, p. 334 (April, 1883); J. M. Barrie, *Thomas Hardy, the Historian of Wessex*, *Contemporary Review*, vol. lvi, p. 57 (July, 1889); Professor Minto, *The Work of Thomas Hardy*, *Bookman* (London), vol. i, p. 99 (December, 1891); J. N. Robinson, *A Study of Mr. Thomas Hardy*, *Westminster Review*, vol. 137, p. 153 (February, 1892); D. F. Hannigan, *The Latest Development of English Fiction*, *Westminster Review*, vol. 138, p. 655 (December, 1892); Andrew Lang, *Literature and the Drama*, *The New Review*, vol. vi, p. 243 (February, 1892); H. W. Preston, *Thomas Hardy, Century*, vol. xxiv, p. 353 (July, 1893); R. Y. Tyrrell, on *Jude the Obscure*, *Fortnightly Review*, vol. 65, p. 857 (June, 1896); articles on Thomas Hardy's country: *Bookman* (London), vol. i, p. 26 (October, 1891); *Temple Bar*, vol. cviii, p. 150 (May, 1896); *Nation*, vol. 55, pp. 184, 200 (September 8, 15, 1892).

STUDENT WORK.

The following are representative novels: ***Far from the Madding Crowd*, *The Return of the Native*, *The Woodlanders*, ***Tess of the D'Urbervilles*. The University Extension examination will confine questions on Thomas Hardy to the books marked **.

Essays and Studies. The following will afford suggestions for readings, discussions, and brief papers for the lecturer: (1) The sub-title of *Under the Greenwood Tree* is "A Rural Painting of the Dutch School." Explain and illustrate the suitability of this description. (2) What is there in *Under the Greenwood Tree* that makes it fall short of a perfect idyll? (3) Compare *Far from the Madding Crowd* with *Adam Bede* to illustrate how Hardy's novel of country life differs from George Eliot's. (4) Point out Mr. Hardy's weakness in characterization, construction, style, using *A Pair of Blue Eyes* or *A Laodicean* in illustration. (5) Analyze the characters of *Far from the Madding Crowd* and show the part each takes in the action—(a) Bathsheba Everdene, (b) Francois Troy, (c) Gabriel Oak, (d) Farmer Boldwood. (6) Show the character and value of the rural background in *Far from the Madding Crowd*. (7) Suggest alterations in plot and treatment that seem necessary in *The Woodlanders*. (8) Compare Hardy and George Sand as writers of idylls. (Use Sand's *Mare au Diable* in illustration.) (9) What does Problem Novel mean? Is the Problem Novel a true form of art? (10) Illustrate the meaning of Problem Novel from the works of Mrs. Humphry Ward. (11) Illustrate the meaning of Problem Drama from the works of Ibsen. (12) Enumerate the problems implicit in *Tess*. (13) Analyze the char-

acter of *Tess*. (14) Analyze the character of Angel Clare (compare Knight in *A Pair of Blue Eyes*). (15) Show the part played by Fate, Chance, Accident in *Tess*. (16) Discuss the use of nature background in *Tess*. (17) Is the thesis, "Tess, a Pure Woman," successfully maintained by the author. (18) Compare the treatment of the marriage question in Meredith's *Lord Ormont and his Aminta* and in Hardy's *Jude*. (19) Criticise the theory of fiction that results in such novels as *Jude*. (20) Draw a map of Mr. Hardy's "Wessex" and assign his stories to their respective localities. (21) Classify Mr. Hardy as a novelist according to his method or methods.

CRITICAL COMMENTS.

"Among English novelists of to-day he is the only realist to be considered, so far as life in country parts is concerned."—J. M. Barrie, *Contemporary Review*, vol. lvii, p. 57.

"His novels are not written for a purpose, to prove the truth of something, but with the prejudice that it is a proven truth."—Lionel Johnson, *The Art of Thomas Hardy*.

"In picturesqueness, in humour, in characterization, above all in artistic perfection of workmanship, the love story of Bathsheba Everdene [*Far from the Madding Crowd*] was immensely superior to anything ever accomplished by that lofty-minded moral essayist, who mistook her way into story-telling [George Eliot]."—Sir George Douglas, in *The Bookman* (London), vol. xii, p. 12 (April, 1897).

"The most obvious [limitation] is the absolute fixity with which every character, even the most apparently sinuous, presents itself to Mr. Hardy. There is no flexibility, no capacity for development. As the man is now, so he always was, so he always will be."—*Westminster Review*, vol. lxiii, p. 334 (Ap., 1883).

"Mr. Hardy is a pundit in affairs of the heart. Beneath the skin of the story-teller there is a psychologist. He studies feeling and conduct, affections and passions, as a naturalist and with the naturalist's delight in what is strange and abnormal, out of the way, or in the way, but not generally observed. He always has his anxious problem in man or woman's conduct to solve, and he delights in solutions which are paradoxical, but true to the fixed laws of human nature. He does not find affairs of the heart the simple things they are to the ordinary mind. Complicated and trying situations attract him, and romantically conventional solutions are too easy to satisfy his intelligence."—Professor Minto, in *The Bookman*, December, 1891, p. 100.

"Mr. Meredith's vigorous optimism and his suggestion of endless vistas of social progress contrast curiously with Mr. Hardy's harping on the age of the earth, Druidical ruins, and the irony of a cruel nature.—L. E. Gates, in *Chap-Book Essays*, p. 84.

VI. Robert Louis Stevenson.

"Those He approves that ply the trade,
That rock the child, that wed the maid,
That with weak virtues, weaker hands,
Sow gladness on the peopled lands,
And still with laughter, song, and shont
Spin the great wheel of earth about."

—Robert Louis Stevenson, from *Our Lady of the Snows*.

BIOGRAPHICAL DETAILS.—Robert Lewis Balfour Stevenson, son and grandson of Scottish engineers, was born on the thirteenth of November, 1850, at 8, Howard Place, Edinburgh. His father was Thomas Stevenson, engineer to the Board of Northern Lights; his mother, Margaret Isabella, daughter of James Balfour, minister of the parish of Colinton, in Mid-Lothian (see *The Manse*). In 1853, Stevenson's parents moved to 1, Inverleith Terrace, and in 1857 to 17, Heriot Row, their home till the father's death in 1887. Their summer home was Swanston Cottage, in the Pentland Hills.

Stevenson from childhood had infirm health, and his attendance at school and college was frequently interrupted by visits to health-resorts, tours with his father, and trips to the Continent. He was a pupil in various preparatory schools and entered the University of Edinburgh in his seventeenth year. He had always a passion for story-telling, reading, and writing. At the age of six he had dictated a history of Moses, at nine an account of travels in Perth; while at school he edited a magazine and wrote a drama, *Deacon Brodie*; and at the age of sixteen he published in pamphlet form *The Pentland Rising of 1666*. At the university Stevenson was as neglectful of the curriculum as he was eager in his own pursuits. He had been intended for a civil engineer, but in 1871 he left his father's office and studied for the bar. His law studies were interrupted by illness and a winter sojourn (1873-74) at the Riviera, but he passed the final examination creditably and was called to the bar in 1875. He never practiced law. During his studentship in law Stevenson began to publish his essays (*Roads* in the *Portfolio*, 1873; *Ordered South* in *Macmillan's*, 1874). He took no pleasure in Edinburgh society, though he had a large circle of intimate friends, including W. E. Henley, Sidney Colvin, Professor Clifford, Andrew Lang, Edmund Gosse. In 1875 Stevenson made the first of several visits to Fontainebleau and its painter settlements. The three years following were years of great productivity. He contributed to various magazines most of the essays contained in *Virginibus Puerisque* and *Familiar Studies of Men and Books*, also his first short stories, among others *Will o' the Mill*. His canoe trip in Belgium and France, in the spring of 1876, resulted in *An Inland Voyage*; and his walking trip in the autumn of that year, through the Cevennes

Mountains, was described in *Travels with a Donkey*. The *Inland Voyage*, his first book, came out in 1878. It was closely followed by *The New Arabian Nights*, *Picturesque Notes on Edinburgh*, *Travels with a Donkey in the Cevennes*. Various plays were planned in collaboration with Mr. Henley. In the summer of 1879 Stevenson met in France Mrs. Fanny Van de Grift Osbourne and her daughter and son. He followed them to California (see *The Amateur Emigrant*) and lived for eight months in Monterey and San Francisco. In the spring of 1880 he married Mrs. Osbourne, who had meantime obtained a divorce from her husband. With Mrs. Stevenson's young son they went to live at a deserted mining station in the California Coast Range (see *The Silverado Squatters*). Stevenson and his wife returned to Scotland in 1880. His life for the next seven years was made up of journeys in search of health. He summered for the most part in Scotland and wintered on the Continent, at Davos and in the south of France. In 1881 he applied unsuccessfully for a vacant professorship of History and Constitutional Law in the University of Edinburgh. Stevenson's first popular success was *Treasure Island*, published serially in *Young Folks' Paper* in 1882. Next came *The Treasure of Franchard*, and *Black Arrow* succeeded *Treasure Island* in *Young Folks'*. Then followed more essays, the romance of *Prince Otto*, the *Child's Garden of Verses*, 1885, and the plays, *Beau Austin* and *Admiral Guinea*, in which Henley collaborated. From 1885 to 1887 Stevenson lived at Bourne-mouth, in "Skerryvore," the home presented him by his father. The works of these years are *More New Arabian Nights* (with Mrs. Stevenson), the play *Robert Macaire* (with Mr. Henley), *Dr. Jekyll and Mr. Hyde* a popular success, and *Kidnapped*. On the death of Thomas Stevenson, in May, 1887, Stevenson with his mother and his family sailed for New York. They spent the winter at Saranac Lake, in the Adirondacks, where Stevenson wrote *Ticonderoga*, twelve essays for *Scribner's*, began *The Master of Ballantrae*, and finished, with Mr. Lloyd Osbourne, *The Wrong Box*. In the spring of 1888 Mr. McClure, the American publisher, offered Stevenson £2,000 to cruise in the South Seas and write a series of descriptive letters for his magazine. In June the family started on a six months' cruise. They visited many islands and stayed six months at Honolulu. A second cruise brought them to the Samoan Islands, where Stevenson bought an estate, called "Vailima." They then went on to Sydney. The personal familiarity thus acquired with life among the Pacific Islands suggested many new tales to Stevenson: *The Wrecker*, *The Island Nights' Entertainment*, and *The Ebb-Tide* (with Mr. Lloyd Osbourne). In April, 1890, began the third cruise which ended in September at "Vailima." Settled here Stevenson entangled himself in the troublesome politics of the Samoan Islands (see *Footnote to History*, 1892). His home correspondence with Sidney Colvin is included in

Vailima Letters. *Catrina*, the sequel to *Kidnapped*, was published in 1893, in which year *Weir of Hermiston* and *St. Ives* were planned and in part written. Stevenson died suddenly December 4, 1894, and was buried on the summit of Mount Vaea, overlooking his island home.

The authoritative life of Stevenson (Scribner's) is by Mr. Graham Balfour. The best short account is Colvin's article on Stevenson in the *Dictionary of National Biography*. No introduction to Stevenson's life is so charming as that afforded by the biographical papers in his *Memories and Portraits*, the poems of *The Child's Garden of Verses* and *Underwoods*, and his *Letters* (edited by Sidney Colvin. New York: Scribner's).

The following are the noteworthy biographical books and essays: *Robert Louis Stevenson*, by L. Cope Cornford (Edinburgh: Blackwood; New York: Dodd, Mead); *Robert Louis Stevenson's Edinburgh Days*, by E. Blantyre Simpson (London: Hodder and Stoughton); *Robert Louis Stevenson*, by Margaret Moyes Black (Edinburgh: Oliphant, Anderson, and Ferrier); *The Home and Early Haunts of Robert Louis Stevenson*, by Margaret Armour (Edinburgh: W. H. White and Co.); *Recollections of R. L. S.*, Andrew Lang, in the *North American Review*, vol. clx, p. 185, February, 1895; *Some Recollections of R. L. S.*, by H. B. Baildon, in *Temple Bar*, vol. civ, p. 325, March, 1895; *Personal Memories of R. L. S.*, by Edmund Gosse, in the *Century*, vol. 1, p. 447, July, 1895; *Mr. Stevenson's Home Life at Vailima*, by Lloyd Osbourne, in *Scribner's*, vol. xviii, p. 459, October, 1895; *Vailima Table-Talk*, by Mrs. Isobel Strong, *Scribner's*, vol. xix, p. 531, p. 737, May, June, 1896; *R. L. S.*, by Two of his Cousins, in the *English Illustrated Magazine*, vol. xxi, p. 121, May, 1899; *R. L. S.*, by H. B. Baildon, in *Englische Studien*, vol. xxv, 2, p. 218 (also in *The Living Age*, ser. 7, vol. iii, p. 671, June 10, 1899).

Stevenson's works are published in England by Chatto and Windus, Cassells, and other firms; in the United States by Charles Scribner's Sons (published price, about \$1.25 per volume). There are various cheap reprints of all the earlier works.

LECTURE.

Youth and Formative Influences. Environment—born a Scot, "the happiest lot on earth;" reared in contact with city and country life—Edinburgh, Colinton, among the Pentlands at Swanston Cottage; and the Scottish coasts. Heredity—Stevenson's inheritance of his father's conversational powers and love of nature, and of the literary and preaching bent of the Balfours through his mother. Other influences—his nurse, Alison Cunningham, her romantic stories; *Skell's Juvenile Drama*. The record of Stevenson's imaginative childhood in *The Child's Garden of Verses*. The romance and picturesqueness of Edinburgh; Sir Walter

Scott. Stevenson's dislike of Edinburgh society and of college studies in the University; his talent for friendship, his predilection for freedom, nature, adventure.

The Essayist: Style. Stevenson's incessant practice in writing—"I was always busy on my private end, which was to learn to write." His ceaseless studies in style after Hazlitt, Lamb, Sir Thomas Browne, Defoe, Hawthorne, Montaigne. Characteristics of Stevenson's style, its ease, grace, clearness; its pregnant epithets, clever allusions, and suggestive figures; the poet's vision of nature; subtle wit and genial humour; mastery of melodious measures; mastery of spirited dialogue and spirited narrative. As an essayist Stevenson reaches perfection in the personal conversational style in the school of Addison and Charles Lamb.

The Essayist: View of Life. Stevenson's romantic temperament,—zest for life, for life in the world, for "crowded life," for illusions and enthusiasms—"to travel hopefully is a better thing than to arrive." The duty of happiness, of out-of-door life, of seeing the world, the duty of courage. Stevenson's spirit as revealed in the poems of *Underwoods* and his letters.

The Novelist. Versatility of Stevenson's powers in fiction:—novels of incident—picturesque romance, historical and lyric romance, detective story, story of intrigue, romance of the squalid picturesque; novels of character—love story, novel of manners, character novel, problem novel. Essentially a romantic novelist, Stevenson grew in power as a novelist of character. Illustrations of his idea of romance, which he called "the poetry of circumstance" (see *Memories and Portraits*). A study of his picturesque romance in *Treasure Island*, of his squalid picturesque in *Ebb-Tide*. His historical romance; Scott is Stevenson's master, but Scott modified by Dumas; *The Black Arrow* as an illustration. The Puckish element in Stevenson; the irony of *New Arabian Nights*. Stevenson's management of incident perfect, yet his evolutionary power in the whole story weak; illustrations from *Kidnapped* and *The Master of Ballantrae*. His novels of character considered. Rich variety of characters created—the pirates of *Treasure Island*, the members of the fated house of Ballantrae, Alan Breck Stewart, the finest embodiment of the Jacobite Highlander (compare Fergus McIvor). Stevenson's women,—the simple romantic type in Flora Gilchrist, Catriona; more complex, Mrs. Henry Durie, Barbara Grant, more real, the elder Kirstie Elliott.

The characteristics of the great novel—balance of incident and character, narrative and dramatic dialogue. Stevenson's progress to perfection. In *Weir of Hermiston* is a tragic conflict, dramatically portrayed, growing out of conflict of character. Its promise of perfection; its incompleteness. Stevenson's death as he reaches the mastery of the novel. *Requiem*.

Illustrations. The illustrations embrace the homes and scenes of Stevenson's life in Edinburgh, Colinton, Swanston, the Pentlands, on the

Continent, in Samoa; portraits of himself and his circle; views of places entering into his works.

Critical Studies. In addition to the criticism in the biographical works mentioned above, the chief essays on Stevenson's work are : Sophia Kirk, *Atlantic Monthly*, vol. lx, p. 747, December, 1887 ; Henry James, *Century*, vol. xxxv, p. 869, April, 1888 ; Joseph Jacobs, *Athenæum*, December 22, 1894 ; *Saturday Review*, December 22, 1894 ; *Quarterly Review*, vol. clxxx. p. 324, April, 1895 ; *Edinburgh Review*, vol. 182, 1895 ; Marcel Schwob, *The New Review*, vol. xii, p. 153, February, 1895 ; M. G. van Rennselaer, *Century*, vol. li, p. 123, November, 1895 ; Walter Raleigh, *Robert Louis Stevenson* (London : Arnold) ; Lord Rosebery, *Appreciations and Addresses* (London and New York : John Lane), J. A. McCulloch, *Westminster Review*, vol. xlix, p. 631, June, 1898 ; Henry James, *North American Review*, vol. clxx, p. 61 ; William Wallace, *Scottish Review*, vol. xxxv, p. 13, January, 1900 ; G. W. T. Ormond, *North American Review*, vol. clxxi, p. 348, September, 1900 ; James Oliphant, *Victorian Novelists* (London : Blackie and Sons).

STUDENT WORK.

The following are representative readings : Essays, *Virginibus Puerisque* ; Travels, ** *Inland Voyage* ; Novels, ** *Treasure Island*, ** *Dr. Jekyll and Mr. Hyde*, *The Master of Ballantrae*, *Kidnapped*, *Catriona*, ** *Weir of Hermiston* ; Poems, *Child's Garden of Verses* ; Letters.

Students reading for University Extension examinations will find the question confined to the books marked **.

Essays and Studies. The following themes are suggestions for study and for papers for the lecturer:—(1) Show how far Stevenson's works grew out of his environment and travels. (2) Stevenson called himself "a fiddling hedonist." Discuss. (3) Compare Stevenson as an essayist with Addison and Charles Lamb. (4) Compare *Travels with a Donkey* with Sterne's *Sentimental Journey*. (5) Analyze Stevenson's style, setting forth its special merits. (6) Report Stevenson's views of romance (see *Memories and Portraits*). (7) Illustrate the application of his theory of romance by reference to *The Pavilion on the Links* (in *Merry Men*). (8) Compare Scott's *Waverley* with Stevenson's *Master of Ballantrae*, with respect to use of historical material, handling of plot, characterization. (9) Establish the superiority of one of Stevenson's novels over the others. (10) Is *Prince Otto* a failure or a success? (11) "*Dr. Jekyll* became a classic from the day it was published. It stands beside the *Pilgrim's Progress* and *Gulliver's Travels* as one of the three great allegories in English."—Joseph Jacobs. Discuss. (12) What other treatments are there in literature of the problem of the dual nature of man, treated in *Dr. Jekyll*? (13) Discuss Stevenson's plot-structure and his management of episode. (14) Estimate Stevenson's influence on later novelists.

(15) Compare the *Child's Garden of Verses* with Blake's *Songs of Innocence* and Wordsworth's poems of childhood. (16) What are Stevenson's claims to be considered a poet?

CRITICAL COMMENTS.

"Tusitala," teller of tales—Samoan name of Stevenson.

"He was the laureate of the joy of life, of the life here and now. He courted Life like the gallant he was what time he himself was walking hand in hand with Death. That joyous acceptance of life as it is, was the predominant note in Stevenson, and was the chief artistic lesson he has left to his age."—Joseph Jacobs, *Athenæum*, December 22, 1894.

"The Child's Garden, commemorates . . . the picturing, personifying, dramatizing, faculty of infancy, the view of life from the level of the nursery-fender. The volume is a wonder, for the extraordinary vividness with which it reproduces early impressions; a child might have written it if a child could see childhood from the outside. . . . It is his own childhood he delights in, and not the personal presence of little darlings."—Henry James, *Century*, vol. xxxv, p. 871.

"In the full tide of realism and of analysis Mr. Stevenson stands for the romantic spirit, and has constituted himself the defender of bygone faiths, the champion and reviver, by precept and practice, of the much abused story for its own sake."—Sophia Kirk, *Atlantic Monthly*, vol. lx, p. 747.

"To read him is to be forever setting out on a fresh journey, along a white beckoning road, on a blithe spring morning. Anything may happen or nothing; the air is full of the gaiety of possible chances."—*Saturday Review*, December 22, 1894.

"He founded or at least refounded the *plein air* school. The moment was ripe and the man had come. The world was getting tired of analysis and introspection."—Joseph Jacobs, *Athenæum*, December 22, 1894.

"Before all things he is a writer with a style—a model with a complexity of curious and picturesque garments. It is by the cut and color of this rich and becoming frippery—I use the term endearingly as a painter might—that he arrests the eye and solicits the brush. . . . There is something almost impertinent in the way as I have noticed in which Mr. Stevenson achieves his best effects without the aid of the ladies."—Henry James, *Century*, vol. xxxv.

"I have known no man in whom the poet's heart and imagination were combined with such a brilliant strain of humour and such an unsleeping alertness and adroitness of the critical intelligence. . . . Belonging to the race of Scott and Dumas, of the romantic novelists and creators, Stevenson belonged no less to that of Montaigne and the literary egoists."—Sidney Colvin, Preface to *Vailima Letters*, 1895.

